

1906.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1906,

(II.) December, 1906—January, 1907.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the last two weeks of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon a form to be obtained from the Secretary, and remit the same to the Secretary, together with the entry fee of five guineas, **not later than the 30th June.** A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas) must enter their names and pay a fee of one guinea **not later than the 31st October**, and a further fee of four guineas **not later than the 30th November.** In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. In all other cases of re-entry the full fee must be paid. Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the dates and times allotted to them.

All Candidates (except in Subjects I., VI., and VIa., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions.* Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 12, and 14. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV.

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except those called for the practical portion on the first or last day of the examination. The Academy will be closed on 22nd, 24th, 25th, and 26th December.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Those who succeed in the practical branch but fail in either the paper on Rudiments or that on Form, &c., will be permitted to attend for re-examination at *either* of the next two periods, but not *both*, in that branch only, on payment of a further fee of one guinea; but if they then fail must undertake the whole of the examination and pay the full fee should they again become Candidates.

* Among others, the following Books will be found useful:—"Elements of Music," F. W. Davenport; "Introduction to the Elements of Music," F. Niecks; "Rudiments of Music," Stewart Macpherson; "Harmony," Stainer (Primer, No. 8, Novello); "Harmony," Prout; "Practical Harmony," Stewart Macpherson.

Those who succeed in the Rudiments paper, but fail in the practical branch, will, if attending at *either* of the next two examinations (not both), be exempt from again working the said paper. The same applies to the paper on Form and Teaching for pianoforte candidates (Class A and Class B). The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

No special fingering is required in Subjects III., IV., and V., nor need any particular edition of works be used, except where expressly mentioned.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in December and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of five shillings Candidates will (after the completion of the examination) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers of three former years in Subject I., the Papers on Rudiments of Music (Nos. 11 to 22 and 41 to 47 inclusive, twenty in all), and eight Papers on Form and Teaching (K to R, inclusive) for Pianists (Teachers), may be purchased at the Academy, price Sixpence each paper, or in the case of Nos. 11 to 22 three shillings for the dozen. Candidates are requested to note that papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1906—F. CORDER, F.R.A.M.; F. W. DAVENPORT, Hon. R.A.M.; A. J. GREENISH, Mus. D. Cantab., F.R.A.M.; Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter for a second time without submitting a second Composition, but must again pay the full fee.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of Beethoven's Symphony, No. 5 in C minor. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	25
Figured Bass or Exercises	25
Modulation or Ear Tests	25
General Questions	25
Total	200

150 marks required to pass.

* Entries in this Subject will be accepted only for the Christmas period.

SUBJECT II.—Singing.

Examiners in 1906—A. RANDEGGER, Hon. R.A.M.; FRED. WALKER, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; and ARTHUR THOMPSON, F.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (*Performer and Teacher*), in which case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Candidates in Class B *will be expected to have had some experience in teaching Singing*, so as to be able to give information concerning the method adopted by them.

Class B, TEACHER.

Candidates in Class B will be required to satisfy the Examiners in the following tests:—

To sing: a *Recitative*, a *portion of a sustained melody*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 9 and 10.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo a *viva voce* examination, on the method adopted by them in teaching both Male and Female singers; answering questions on:—

- 1.—Vocal Physiology, including breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The employment of different tone-colour in giving expression to various moods.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—The method to ensure a distinct and correct pronunciation in singing.
- 7.—Phrasing, Expression, Recitative, the Florid and Dramatic styles of singing, and knowledge of Vocal works of various Schools.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

SUBJECT II.—SINGING—*Continued.*

To work the paper on Rudiments of Music, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.*

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two hours will be allowed for working this paper.

Candidates in Class B will *not* be required to provide their own accompanists. One of the Examiners will act in that capacity.

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Physiology of the Voice, Method adopted in Teaching ...	24
2. Production of Voice	16
3. Control of Breathing	16
4. Vocalisation and Flexibility	16
5. Correctness of Intonation	16
6. Blending of Registers and improving Defects in Production	16
7. Pronunciation and Diction	16
8. Singing of Recitatives	16
9. Phrasing, Expression, and Variety of Tone	16
10. Accuracy of Ear	16
11. Reading at Sight	16
12. Accompaniment	16

Total 200

Marks required to pass, 150.

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

TO PREPARE ALL THE PIECES CONTAINED IN THEIR RESPECTIVE LISTS AND SING SUCH OF THEM OR ANY PORTION OF THEM AS THE EXAMINERS MAY SELECT, EITHER IN THE LANGUAGE IN WHICH THE TITLE IS GIVEN, OR IN THE ENGLISH TRANSLATION, AT THE OPTION OF THE CANDIDATE. THE PIECES MARKED * MUST BE SUNG FROM MEMORY.

To sing a piece at first sight.

To work the paper on Rudiments of Music, &c., specified on page 4.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

* Among others, the following books will be found useful:—“Hints on Singing,” Manuel Garcia (Ascherberg); “Singing,” Randegger (Primer, No. 5, Novello); “Speech in Song,” Ellis (Primer, No. 6, Novello).

SUBJECT II.—SINGING—Continued.

DRAMATIC SOPRANO.

- RECITATIVE { "In quali eccessi, O Numi" ("In what excesses, ye Powers") } Mozart.
- ARIA ... { "Mi tradi quell' alma ingrata" ("Thus betrayed by this ungrateful") } Mozart.
- (Novello's Edition of the Songs in *Don Giovanni*, Book I.)
- *SONG, "Frühlingslied," in B flat Mendelssohn.
(*"The Hour of Dawn,"* No. 37 of Novello's Edition of Mendelssohn's Songs)
- *CAVATINA { "Although a cloud o'erspread the heaven" ("Und ob die Wolke") (*Der Freischütz*) } Weber.
- SONG, "The Willow" (in A) (Cramer) A. Goring Thomas.
- OLD SCOTCH SONG, "The Winter, it is past" (Mackenzie's New Edition) (Boosey)

LIGHT SOPRANO.

- * { RECITATIVE, "No more in Sion" } (*Judas Maccabæus*) Handel.
- * { AIR, "Wise men flatt'ring" } Handel.
- (Novello's Edition of Twelve Songs for a Soprano Voice from Handel's Oratorios)
- SONG, "Nymphs and sylvains" (Ricordi) Bemberg.
- *AIR, "My heart ever faithful" (in F) (Augener) Bach.
- ARIA, "Non so più cosa son" ("I forget what I am") (Novello's Edition of the Songs in *Le Nozze di Figaro*, Book 2) Mozart.
- { RECITATIVE, "Ah! tardai troppo" ("Ah! 'tis too late!") } Donizetti.
- { ARIA, "O luce di quest' anima" ("My soul's delight") (*Linda di Chamounix*) } Donizetti.
- (The Prima Donna's Album, No. I, page 168, (Boosey))

MEZZO-SOPRANO.

- * { RECITATIVE, "To Heav'n's Almighty King" } (*Judas Maccabæus*) ... Handel.
- * { AIR, "O Liberty!" } Handel.
- (Novello's Edition of Twelve Songs for a Soprano Voice from Handel's Oratorios)
- ARIOSO, "Ah! mon fils" ("Ah! my son") (*The Prophet*) ... Meyerbeer.
- (Ricordi's Operatic Album for Mezzo-soprano, No. 10)
- *ARIETTA, "Danza, fanciulla" ("Come, dance, pretty child") ... Durante.
- (Stainer's Edition of Six Italian Songs) (Novello)
- SONG, "Tears, idle tears" (in E flat) (From *The Princess*) ... Sullivan.
- (John Church)
- OLD SCOTCH SONG, "There are two bonnie maidens"
- (Mackenzie's New Edition) (Boosey)

CONTRALTO.

- ARIA, "Vaghe pupille" ("Eyes cease from weeping") ... Handel.
- (Handel's Opera Songs, edited by W. T. Best, page 104) (Boosey)
- BIBLICAL BALLAD, "Long since in Egypt's plenteous land" C. H. H. Parry.
- (*Judith*) (Novello)
- *AIR, "Prepare thyself, Zion" (No. 4 in *Christmas Oratorio*) (Novello) ... Bach.
- RONDO-GAVOTTE { "Me voici dans son boudoir" ("Here I am in } Ambroise
- { beauty's room") (*Mignon*) (in E flat) (Schott) } Thomas.
- *RECITATIVES: { (a) "Elijah, get thee hence" } Mendelssohn.
- { (b) "Now Cherith's brook is dried up" } Mendelssohn.
- (Novello's Concert Edition of the Contralto Part in *Elijah*)

MALE ALTO.

A Special List for this voice will be furnished to Candidates on entering their names.

SUBJECT II.—SINGING—Continued.

TENOR.

- * { RECITATIVE, "Depart! enough!" ... } } *Bach.*
 { AIR, "Ye foes of man" ... }
 (*Christmas Oratorio*, Nos. 61 and 62) (Novello)
- SONG { "Winterstürme wiehen dem Wonnemond" ("Winter storms
 have waned") (in B flat) (*Die Walküre*) (Schott) ... } *Wagner.*
- SONG, "Cara sposa" (Handel's Opera Songs, page 131) (Boosey) ... *Handel.*
- * LIED, "Sehnsucht" ("Longing") (Op. 32, No. 2, in A) (Ascherberg) *Richard Strauss.*
- OLD SCOTCH SONG, "Marion" (Mackenzie's NEW Edition) (Boosey)

BARITONE.

- * { RECITATIVE, "Now farewell, arms" } (*Hercules*) ... *Handel.*
 { AIR, "The God of Battle" ... }
- SONG, "Repent ye" (*St. John the Baptist*) ... *G. A. Macfarren.*
- SERENADE { "Deh vieni alla finestra" ("O come now to the case-
 ment") (*Don Giovanni*) ... } *Mozart.*
 (Novello's Edition of the Songs in *Don Giovanni*, Book 4)
- * SONG, "The Pipes of Pan" (Key B) (Boosey) ... *E. Elgar.*
- * OLD SCOTCH SONG, "The Enie with the Crooked Horn" (Mac-
 kenzie's NEW Edition) (Boosey) ...

BASS.

- * { RECITATIVE, "And God said" ... } (*Creation*) ... *Haydn.*
 { AIR, "Now heaven in fullest glory shone" ... }
- SONG, "'Tis jolly to hunt" (*The May Queen*) ... *Sterndale Bennett.*
- * SONG, "Anacreon, a poet" (Boosey & Co.) ... *Dr. Samuel Arnold,*
 arranged by *J. Greenhill.*
- SONG, "The Curfew" (Chappell & Co.) ... *Monk Gould.*
- AIR, "The Monk" (Cramer) ... *Meyerbeer.*

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Quality ...	16
2. Volume ...	16
3. Control of Breathing ...	16
4. Production (including Precision and Neatness in the Attack and Finish of Sound) ...	16
5. Correctness of Intonation ...	16
6. Vocalisation and Flexibility (including Scales, Arpeggios, Shakes, and Intervals) ...	16
7. Blending of the Registers ...	12
8. Phrasing, Expression, and Variety of Tone ...	20
9. Pronunciation and Diction ...	16
10. Recitative ...	12
11. Facial Expression and Posture ...	8
12. Conception of the General Character of the Pieces ...	20
13. Reading at Sight ...	16

Total 200

Marks required to pass, 150.

SUBJECT III.—Playing on the Pianoforte.

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; SYDNEY BLAKISTON; H. R. EYERS, F.R.A.M.; WALTER FITTON, A.R.A.M.; ALFRED E. IZARD, A.R.A.M.; E. HOWARD JONES; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, A.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; CHAS. F. REDDIE, A.R.A.M.; B. SCHÖNBERGER, Hon. R.A.M.; S. WEBBE, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;

Class C, PERFORMER.

THIS EXAMINATION IS INTENDED PRIMARILY FOR TEACHERS, AND THE GENERAL REQUIREMENTS ARE FRAMED ACCORDINGLY. THE EXAMINERS, HOWEVER, HAVE AUTHORITY AS HERETOFORE TO CLASSIFY SUCCESSFUL CANDIDATES IN EITHER CLASS A, B, OR C ACCORDING TO THE QUALITIES DISPLAYED BY THEM RESPECTIVELY. NEVERTHELESS, IT IS PERMITTED TO ANY CANDIDATE ON ENTERING TO REQUEST TO BE EXAMINED SOLELY AS A PERFORMER, —CLASS C.

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but may, if the other tests be satisfactorily dealt with, be passed in Class B (Teacher).

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 13 and 14 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(A.) Major, harmonic and melodic minor scales, the hands commencing a third, sixth, eighth, or tenth apart, and chromatic scales, in minor thirds, major and minor sixths, and minor tenths, in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(B.) Major and harmonic minor scales in double thirds in similar motion only.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

(C.) Chromatic scales in double minor thirds in similar motion only.

(D.) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart.

(E.) Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(F.) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position, of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—not less than three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise both *finger and wrist staccato* (except scales in double thirds and double octaves, which will be required with *wrist staccato* only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the Examiners.

All good methods of fingering in the Scales and Arpeggios will be accepted.

The judicious use of the pedals will be taken into account.

Candidates will also be required to answer questions on Touch, —the action and position of the arm, hand and fingers in playing,* and on the fingering of passages selected by the Examiners from classical compositions for the pianoforte. Candidates are given an opportunity of studying the paper of Tests in Fingering half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions, and on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students.*

To work the paper on Rudiments of Music, &c., specified on page 4.

In order to pass, a Candidate must obtain 75 per cent. of the total number of marks in the practical branch.

Candidates who are blind will be required to fulfil all the conditions set forth above excepting the sight reading test; and they will be required in addition to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

* Some useful hints on the subject of Form may be gathered from "*Rhythm Analysis and Musical Form*," Burtenshaw (Longmans); and on Touch, from "*First Principles of Pianoforte Playing*," Matthay (Longmans). No book on Teaching can be recommended, as the questions are set with a view to elicit the practical knowledge of the candidate derived from personal experience.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) must fulfil the whole of the requirements for Class A, excepting that they will be exempt from working the paper on Form and Teaching. The standard of performance expected is the same as in Class A. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; and they will be required in addition to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

LIST A.

- *PRELUDE AND FUGUE in F sharp minor (No. 14, Book 1 of 48 Preludes and Fugues) *J. S. Bach.*
- *†PRELUDE AND FUGUE in C (No. 1, Book 2 of 48 Preludes and Fugues)... .. *J. S. Bach.*
- *††PRELUDE AND FUGUE in B (No. 23, Book 2 of 48 Preludes and Fugues) *J. S. Bach.*
- FUGUE in C minor (Bosworth) *Phillip Emanuel Bach.*
- PRELUDE AND FUGUE in F sharp minor (from Suite No. 6) *Handel.*
- † FUGUE in G minor (Cat's fugue) *Scarlatti.*
- PRELUDE AND FUGUE in B flat (Op. 35, No. 6) *Mendelssohn.*
- FUGA in A (Tema di Mozart nel *Don Giovanni*) (No. 19, Book 1) (Breitkopf & Härtel) *Aug. Klengel.*
- *PRELUDE ET FUGUE in E flat minor (Op. 6) (Schott & Co.) *Sgambati.*

† No. 25, †† No. 47 in editions published in one book.

† In some editions this fugue has only one flat in the key signature.

LIST B.

- SONATA in A (Op. 2, No. 2) (the entire work)... .. *Beethoven.*
- SONATA in D minor (Op. 31, No. 2) (the entire work) *Beethoven.*
- SONATA in F (Op. 54) (the entire work) *Beethoven.*
- *SONATA in E flat (Op. 81a) (the entire work)... .. *Beethoven.*
- *SONATA in A flat (Op. 110) (the entire work)... .. *Beethoven.*
- *SONATA in C minor (Op. 111) (the entire work) *Beethoven.*
- FANTASIE (Op. 77) *Beethoven.*
- 32 VARIATIONS in C minor *Beethoven.*

LIST C.

- *BARCAROLLE in F sharp (Op. 60) *Chopin.*
- ETUDE in A flat (Op. 25, No. 1)... .. *Chopin.*
- NOCTURNE in E (Op. 62, No. 2) *Chopin.*
- *IN DER NACHT in F minor (from "Fantasie Stücke," Op. 12, No. 5) *Schumann.*
- INTERMEZZO in E flat minor (from "Faschingsschwank aus Wien," Op. 26, No. 4) *Schumann.*
- SUITE DE PIÈCES (Op. 24, No. 1) *Sterndale Bennett.*
- *SCHERZO in E flat minor (Op. 4) (A. Lengnick) *Brahms.*
- BALLADE in D Op. 10, No. 2) (A. Lengnick)... .. *Brahms.*
- *LEGENDE (St. François d'Assise "La prédication aux Oiseaux") (Breitkopf & Härtel) *Liszt.*
- *ANNÉE DE PELERINAGE D'ITALIE (No. 5 Sonette de Petrarca No. 104 in E) (Schott & Co.) *Liszt.*

LIST C—*Continued.*

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| <p>TROIS MOMENTS MUSICAUX (Op. 7, No. 2, in C sharp minor) (Bosworth & Co.)</p> <p>ETUDE DE CONCERT in F sharp minor (Op. 36) (Elkin & Co.)</p> <p>IMPROMPTU in A flat (Op. 54, No. 2)</p> <p>* ETUDES D'EXECUTION TRANSCENDANTE (No. 5, Book 1) (<i>Nuit d'Été</i> in E) (Op. 11) (Breitkopf & Härtel)</p> <p>THREE RHAPSODIES (Op. 92, No. 2, in B) (<i>Beatrice</i>) (Houghton & Co.)</p> <p>* FINALE from Miniature Suite (Avison Edition, Breitkopf & Härtel)</p> <p>PRELUDE (No. 9, in E flat) (Avison Edition, Breitkopf & Härtel)</p> | <p>... .. Moszkowski.</p> <p>... .. MacDowell.</p> <p>... .. Glaszounow.</p> <p>... .. Liapounow.</p> <p>... .. Stanford.</p> <p>... .. York Bowen.</p> <p>... .. Paul Corder.</p> |
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The marks obtainable in this subject are as follows:—

List A	Maximum Marks.
" B	16
" C ...	...	...	...	...	...	24
Reading	...	...	...	...	...	16
Scales and Arpeggios	...	...	...	...	...	12
Fingering Typical Passages	12
Questions on Touch	8
						12

75 marks required to pass.

Total	100
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Examiners in 1906—SIR GEORGE C. MARTIN, Mus. D., Cantuar., Hon. R.A.M.; W. STEVENSON HOYTE, Mus. D., Cantuar., Hon. R.A.M.; and H. W. RICHARDS, Mus. D., Dunelm, Hon. R.A.M.

Candidates will be required :—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all):

To play at sight a hymn tune, and to transpose it into any key the Examiners may name; to read from four-part vocal score, including C clefs; to harmonise a given melody; to play from a figured bass; to extemporise on a given subject; to modulate; and to read at sight.

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects :—

Intervals.

Time Signatures.

Marks of Expression; and

Voice Production.

To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals.

To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists, A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will

SUBJECT IV.—PLAYING ON THE ORGAN—*Continued.*

further be required to transpose the same into any key the Examiners may name, to play from a figured bass which will be dictated a bar or two at a time, to harmonise a given melody, to improvise on a given subject, and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

The Examination will last about half-an-hour.

LIST A.

PRELUDE AND FUGUE in A minor (Book 2, Peters' Edition, No. 241)	... Bach.
SONATA, No. 3 in D minor (Book 1, Peters' Edition, No. 240)	... Bach.

LIST B.

SONATA in G (Op. 28) (1st and 2nd movements) (Breitkopf & Härtel)	... Elgar.
FANTASIE in F (Lemare's Recital Series of Original Compositions, No. 19) (Novello)	... J. E. West.
SONATA in E minor (Op. 132)	... Rheinberger.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Pieces	64
Hymn Tune and Transposition	16
Vocal Score Reading	16
Figured Bass	16
Harmonisation of Melody	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	12
Organ Form and Teaching Paper	16
Total	200

$\frac{75}{100}$ marks required to pass.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1906—F. CORDER, F.R.A.M.; and two of the following:—JOHN THOMAS, F.R.A.M.; JOSEF BLÁHA, Hon. R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE PARKER, F.R.A.M.; HANS WESSELY, Hon. R.A.M.; LOUIS ZIMMERMANN, Hon. R.A.M.; A. PEZZE, Hon. R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; G. A. CLINTON, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORSODORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance, and to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

FOR THE VIOLIN.

LIST A.

SONATA in A major (Op. 12, No. 2) (the whole work) (Peters, 13a)	...	Beethoven.
SECOND SONATA in D minor (Op. 121) (the whole work) (Augener, No. 7580)	...	...
SONATA in A major (Op. 100) (the whole work) (Lengnick)	...	Schumann.
	...	Brahms.

LIST B.

CONCERTO in E flat major (the whole work) (Peters, 2193b)	...	Mozart.
{ (a) ROMANCE in F minor (Op. 11) } (Lengnick)	...	...
{ (b) MAZUREK in E minor (Op. 49) }	...	Dvořák.
CONCERTO in E minor (1st two movements)	...	Mendelssohn.
THIRTEENTH CONCERTO in D major (the whole work) (Peters, 1091a)	...	Kreutzer.

LIST C.

STUDY in E minor, No. 4 (Op. 41, 1st Book) (Schott)	...	...	Alard.
STUDY in B minor, No. 16 (20 Studies, Op. 73) (Augener, 10751)	...	...	Dancla.
CAPRICE in D minor, No. 24 (24 Caprices) (Peters, 281)	...	...	Rode.
STUDY in E minor, No. 16 (24 Studies) (Peters, 1381)	...	...	Gaviniés.

Candidates in this instrument will further be required to play at first sight, and to transpose (a semitone and a tone lower or higher) and to play from memory such of the following scales as may be selected by the Examiners.

*All major, melodic, and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B flat, C, and D major scales in thirds, in sixths and octaves (two octaves), to be played with separate bowing.

B and C major scales in thirds, in sixths and octaves (two octaves), to be played with slurred bowing.

All major scales in octaves to be played with slurred bowing (one octave) on two strings only.

Chromatic scales beginning on G, A flat, A, B flat, and B in three octaves, the rest in two octaves, to be played in legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves to be played both with detached and slurred bowing.

*For scales and arpeggios Wessely's Scale Manual (Augener) may be recommended.

SUBJECT-V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE VIOLONCELLO.

LIST A.

SONATA in F (Op. 6) (1st and 2nd movements)	<i>R. Strauss.</i>
SONATA IDYLICA (No. 4, Op. 31) (1st movement) (Schott & Co.)	<i>...Piatti.</i>
SONATA in A (Op. 69) (1st movement) (Peters, No. 748)	<i>Beethoven.</i>

LIST B.

CONCERTO in C (Op. 20)	<i>D'Albert.</i>
CONCERTO in D minor, No. 2 (Op. 30) (1st movement)	<i>Goltermann.</i>
VARIATIONS SYMPHONIQUES (Op. 23)... ..	<i>Boëllmann.</i>

LIST C.

PRELUDE in E flat from 4th Suite (Grützmaker Edition, Peters, No. 238)	<i>... Bach.</i>
ETUDE in D (Op. 38) (No. 13, Book 2) (Peters, No. 1417b)... ..	<i>Grützmaker.</i>
ETUDE in F (No. 6) (Schott & Co.)	<i>E. de Munck.</i>

Candidates will be required to play at first sight, and to transpose a semitone and a tone lower or higher.

To play major, melodic and harmonic minor scales (three octaves) in detached and slurred bowing. Chromatic scales on D, E, F (three octaves) in legato bow ; also F and G major in thirds, sixths, and octaves in separate bows (two octaves). Arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows :—

	Maximum Marks.
List A	12
„ B	12
„ C	12
Technique (including Scales and Arpeggios)	16
Intonation	12
Tone	8
Style, Phrasing	12
Form	8
Reading	8
Transposing	8
Total	100

75 marks required to pass.

FOR THE HARP.

LIST A.

STUDY No. 17 (from 40 Studies, Book 2) (Chappell)... ..	<i>N. C. Bochsa.</i>
STUDY No. 43 (from 48 Studies, Book 2) (Chappell)	<i>F. J. Dizi.</i>
STUDY No. 9 (from Six Studies, Series 2) (Hutchings & Romer)	<i>...John Thomas.</i>

LIST B.

FANTASIA, "La Danse des Fées" (Hutchings & Romer)	<i>Parish Alcars.</i>
PRELUDIUM (No. 1) (Hutchings & Romer)	<i>Mendelssohn.</i>
FANTASIA, "Eolian Sounds" (Hutchings & Romer)... ..	<i>...John Thomas.</i>

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*FOR THE HARP—*Continued.*

LIST C.

FANTASIA, "La Plainte d'une Jeune Fille" (Hutchings & Romer) *Parish Alvars.*
 GIGUE (Hutchings & Romer) *Handel.*
 FANTASIA, "Echoes of a Waterfall" (Hutchings & Romer) *John Thomas.*

Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to three octaves; major and harmonic minor scales in contrary motion commencing a third, a sixth, and an eighth apart, extending to two octaves.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; dominant sevenths and diminished sevenths and their inversions, an eighth apart, in similar motion, extending to three octaves; to display a knowledge of *Sons Harmoniques, Sons Etouffés, Glissandos and Enharmonic Effects*; and to answer questions as to the distinguishing characteristics of the Harp as a musical instrument.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.						
List A	16
" B	16
" C	16
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	

Total 100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
 CLARINET, BASSOON, HORN, TRUMPET AND
 CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1906—Prof. E. PROUT, B.A., Mus. D., Dub., Hon. R.A.M.; Lieut. J. MACKENZIE ROGAN, Hon. R.A.M.; and MANUEL BILTON.

Candidates, on entering their names, must submit an arrangement of—

(I.) Auber's overture to *Le Domino Noir* (Donajowski's Miniature Score, 1s.), for Full Military Band, including four Saxophones (B flat Soprano, E flat Alto, B flat Tenor, and E flat

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

Baritone, all written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef).

Also,

(II.) Schubert's *Moments Musicaux*, Op. 94, No. 6, in A flat (Augener & Co.), for a Small Band of not more than twelve wind Instruments.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,* and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice, and to give a short exposition of the theory of conducting.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.				
Harmony	50
Scoring	50
<i>Vivâ Voce</i>	100
Total					200

150 marks required to pass.

SUBJECT VIa.†—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of Auber's Overture to *Le Domino Noir* (Donajowski's Miniature Score, 1s.) for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass, also Schumann's "Grillen" (*Phantasie-stücke*, Op. 12 (No. 4)) for Septet Band.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

* It is essential to success in this examination that pass marks be obtained in the Harmony section.

† Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—*Continued.*

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,* and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in bands, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.
Harmony	50
Scoring	50
<i>Vivâ Voce</i>	100
Total	200

150 marks required to pass.

By order of the Committee of Management,

F. W. RENAUT, *Secretary.*

* It is essential to success in this examination that pass marks be obtained in the Harmony Section.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas periods only.

A list of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP is published separately, and will be sent on application to the Secretary.

ISSUED 31ST MARCH, 1906.